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THE ROSARY

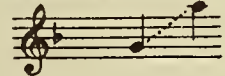
BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

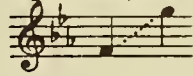
VOCAL EDITIONS

Song with Piano Accompaniment (Six Keys)

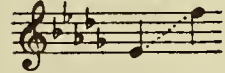
High Sop. or Ten., in F



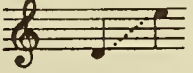
Sop. or Ten., in E \flat



Sop. or Ten., in D \flat



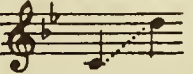
Mez. S. or Bar., in C



Mez. Sop. or Bar., in B



Alto or Bass, in B \flat



Edition with English, French & German words (6 Keys)	.60
Edition with French & English words (F, D \flat , C, B \flat)	.60
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Edition with Spanish & English words (6 Keys)	.60
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THE HOLY HOUR—Quartet for Men's Vo.	.15
THE HOLY HOUR—Quartet for Women's Voices	.15

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Violin and Piano (simplified), arr. by P. Th. Miersch	.60
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E \flat (Alto) Saxophone and Piano. Trans. by J. Gurewich	.75
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2 Mandolins and Guitar	.50
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Mando-'Cello	.15
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THE BOSTON MUSIC COMPANY

BOSTON, MASS.



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Arranged for Piano Solo by
BENJAMIN WHELPLEY

THE ROSARY

ETHELBERT NEVIN

Moderato con moto

PIANO. *mf* *rit.*

The first system of musical notation for 'The Rosary' is in G major, 4/4 time. It features a piano introduction with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderato con moto'. The system ends with a 'rit.' (ritardando) marking. Handwritten notes below the staff include 'A4', 'G4', 'A4', 'D4', and 'E4'.

a tempo *p espressivo*

The second system of musical notation for 'The Rosary' is in G major, 4/4 time. It features a piano introduction with a piano (p) dynamic and an 'espressivo' (expressive) marking. The tempo is marked 'a tempo'. The system ends with a 'rit.' (ritardando) marking. Handwritten notes below the staff include 'Db', 'G4', 'A4', 'G4', 'Ab', and 'Cb'.

The third system of musical notation for 'The Rosary' is in G major, 4/4 time. It features a piano introduction with a piano (p) dynamic. The system ends with a 'rit.' (ritardando) marking. Handwritten notes below the staff include 'E4', 'G4', 'A4', 'G4', 'Ab', 'Cb', and 'A4'.

Poco riten. *f* *p*

The fourth system of musical notation for 'The Rosary' is in G major, 4/4 time. It features a piano introduction with a forte (f) dynamic and a piano (p) dynamic. The tempo is marked 'Poco riten.' (Poco ritenuto). The system ends with a 'rit.' (ritardando) marking. Handwritten notes below the staff include 'Ab' and 'Cb'.

Grade III-IV
B. M. Co. 1123 C

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a tempo
pp

dolce e cantando
p

riten.
f
ff

a tempo
p vibrato e patetico

Handwritten annotations in red ink include:

- First system: G_4 Red., $* \text{Red.}$, A_4 G_b E_4 $* \text{Red.}$, A_b D_4 Red.
- Second system: G_4 D_4 Red. , Red. , A_4 G_b E_4 $* \text{Red.}$, A_b D_4 Red.
- Third system: D_b 5 Red. , C_b , A_4 C_4 $* \text{Red.}$, Red. , $*$
- Fourth system: D_4 Red. , $* \text{Red.} *$, A_b D_b Red. , G_4 B_4 $*$

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Handwritten notes: *Ed.* *Bb* *Ed.* *p* *Ed.* *Bb* ***

Second system of musical notation, measures 5-8. Treble and bass staves. Handwritten notes: *Ed.* *Bb* *Ed.* *P cresc. con passione* *Ed.* *Cb* *A#* *C#* ***

Third system of musical notation, measures 9-12. Treble and bass staves. Handwritten notes: *f* *accel.* *f molto cresc.* *ff* *Ed.* *Ed.* ***

Largo

Fourth system of musical notation, measures 13-16. Treble and bass staves. Handwritten notes: *f dim.* *p* *pp* *Ed.* *Ed.* *Ed.* ***

OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

Nevin Songs

Deep in a Rose's Glowing Heart	
<i>with acc. of piano, violin and 'cello</i>	
<i>High, A; Medium, G</i>	.60
<i>with piano acc., same keys</i>	.50
One Spring Morning (Frühlingsmorgen)	
<i>with acc. of piano, violin and 'cello</i>	
<i>High, Em.; Medium, Dm. (e. & g.)</i>	.75
<i>with piano acc., same keys</i>	.75
Doris	
<i>with acc. of piano, violin and 'cello</i>	
<i>High, F; Medium, Eb</i>	.90
<i>with piano acc. High, F; Medium D (e. & g.)</i>	.60
Little Boy Blue	
<i>High, Bb; Medium, Ab</i>	.60
At Twilight	
<i>High, G; Medium, F</i>	.60
Time Enough (Rechte Zeit)	
<i>High, Bb; Medium, Ab; Low, Gb (e. & g.)</i>	.50
A Life Lesson ("There, little girl, don't cry")	
<i>High, Bb; Medium, G</i>	.60
O That We Two Were Maying	
<i>with piano acc. High, A; Low, F</i>	.60
<i>duet with piano acc. Sop. and Tenor, Ab</i>	
<i>Sop. and Alto, Ab</i>	
<i>Alto and Bass, F Each</i>	.75
Narcissus	
<i>voice and piano High, Ab; Low, F</i>	.60

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Ophelia (Arr. by P. J. Mansfield)	.60
Narcissus (Arr. by R. Goss-Custard)	.60
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3. Tell Me (Dites-moi)		
4. The Rosary		
5. Time Enough (Rechte Zeit)		
6. The Merry Lark		
7. Oh, That We Two Were Maying!		
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The Rosary (Arr. by G. Strube)	.60
The Rosary (Simplified arr. by P. Th. Miersch)	.60

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Library Number	
1. O That We Two Were Maying	Small Orch. .80
7. Country Dance	
8. In Arcady	
9. Narcissus	
11. Romance	
12. Barchetta	Full Orch. 1.10
32. Love Song	
52. { Song of Love	
The Old Mill	

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